



SEASON OF GRAND OPERA  
1909-10

HENRY RUSSELL Director

11-7211-7-34 1904

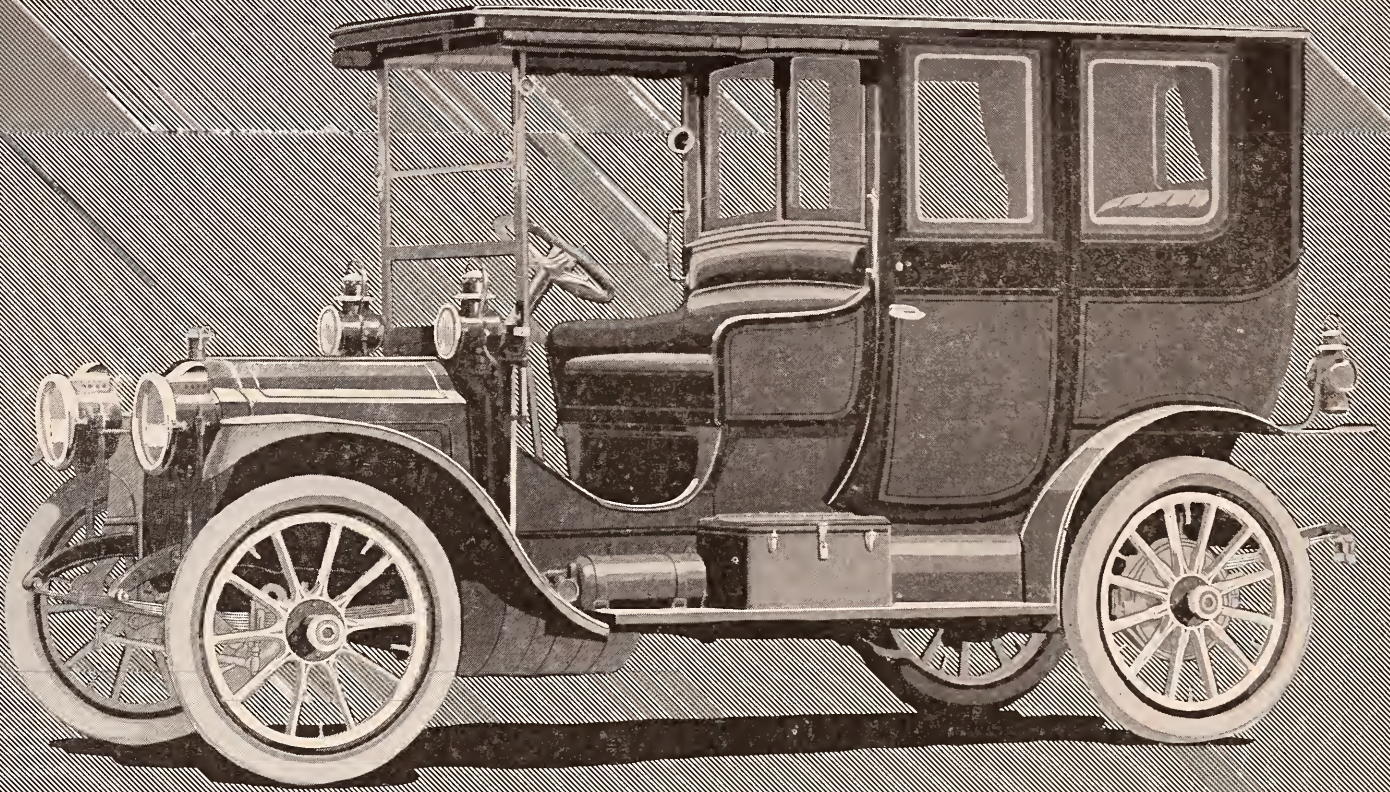
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The illustration shows a Victor Victrola on the left and the Boston Opera House on the right. A large, stylized handshake connects the two. The text 'THE VICTOR AND GRAND OPERA HAND IN HAND' is written across the handshake. Below the Victrola is the text 'VICTOR VICTROLA' and below the Opera House is 'BOSTON OPERA HOUSE'.

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not for sale elsewhere.

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**DELICIOUS FOUNTAIN DRINKS**

## Announcements

Thursday Evening, December 2, 1909  
at 8 o'clock

**EXTRA PERFORMANCE**

VERDI'S OPERA

## Rigoletto

(IN ITALIAN)

Mmes. Lipkowska, Leveroni, Pierce, Rogers,  
Swartz.

MM. Constantino, Baklanoff, Nivette, Perini,  
Pulcini, Dunstan, Giaccone.

Musical Director

Arnaldo Conti

Friday Evening, December 3, 1909  
at 7.45 o'clock

GOUNOD'S OPERA

## Haust

(IN FRENCH)

Mmes. Noria, Freeman, Rogers.

MM. Bourrillon, Nivette, Boulogne, Pulcini.

Musical Director

Wallace Goodrich

# 25% Discount Sale ORIENTAL RUGS

To stimulate business during the month of December,  
usually quiet in the Rug business, we are offering our entire  
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**25% DISCOUNT FROM REGULAR PRICES**

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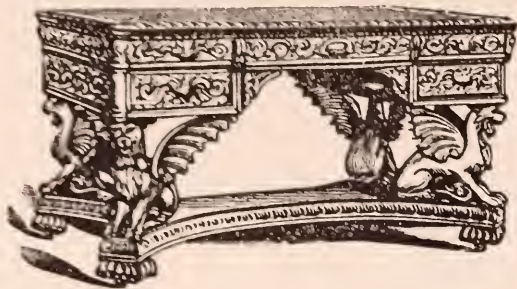
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Saturday Afternoon, December 4, 1909

at 2 o'clock  
VERDI'S OPERA

## La Traviata

(IN ITALIAN)

Mmes. Lipkowska, Rogers, Leveroni.  
MM. Leliva, Boulogne, Giaccone, Pulcini,  
Dunstan, Perini, Stroesco.

Musical Director

Arnaldo Conti

Saturday Evening, December 4, 1909

at 7.45 o'clock

DOUBLE BILL  
MASCAGNI'S OPERA

## Cavalleria Rusticana

Mmes. Kirmes, Roberts, Rogers  
MM. Oggero, Fornari

Followed by LEONCAVALLO'S OPERA

## Pagliarri

Mmes. Shroeder  
MM. Hansen, Picco, Pulcini, Balestrini, Stroesco,  
Dunstan.

Musical Director

Arturo Luzzatti

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1876  
Philadelphia  
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1885  
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La.

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## Announcements

**Sunday Evening, December 5, 1909**

at 8 o'clock

### Grand Operatic Concert

and entire Boston Opera Orchestra

Prices, 50c. 75c and \$1.00

Musical Director

Wallace Goodrich

**Monday Evening, December 6, 1909**

at 8 o'clock

VERDI'S OPERA

### La Traviata

(In Italian)

Mmes. Lipkowska, Rogers, Leveroni.

MM. Constantino, Boulogne, Giaccone, Pulcini,  
Dunstan, Perini, Stroesco.

Musical Director

Arnaldo Conti



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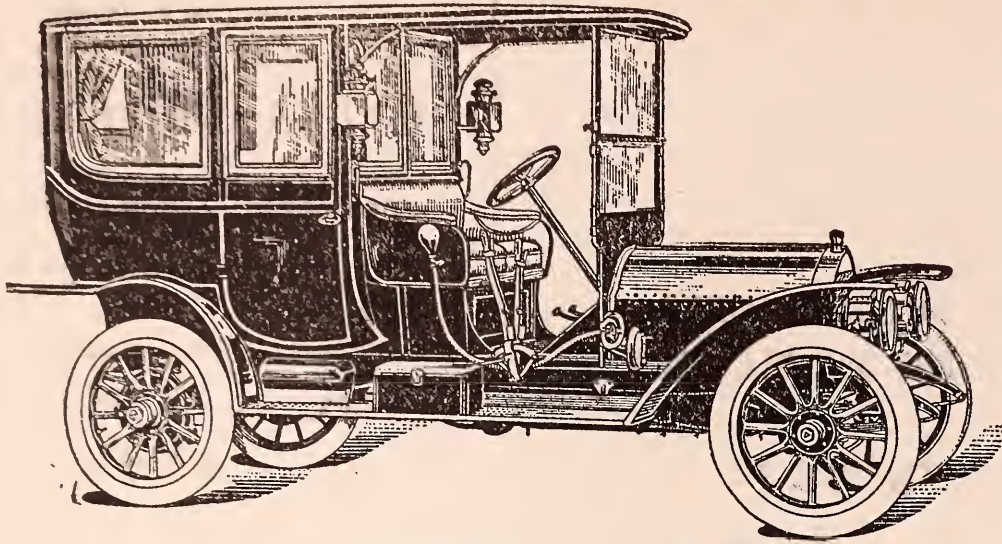
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Suits

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## Announcements

Wednesday Evening, December 8, 1909  
at 8 o'clock

PUCCINI'S OPERA

**Madam Butterfly**

(IN ITALIAN)

Mmes. Nielsen, Freeman, Swartz, Rogers, Leveroni, Pierce.

MM. Leliva, Fornari, Giaccone, Pulcini, Archambault, Mogan, Perini, Dunstan.

Musical Director

Arnaldo Conti

Thursday Evening, December 9, 1909

At 7.30 o'clock

DOUBLE BILL

DONIZETTI'S OPERA

**Don Pasquale**

(IN ITALIAN)

Mmes. Nielsen,

MM. Bourrillon, Pini-Corsi, Fornari, Mogan.

Followed by the

**"Ballet of Lights"**

By

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Musical Director

Arnaldo Conti

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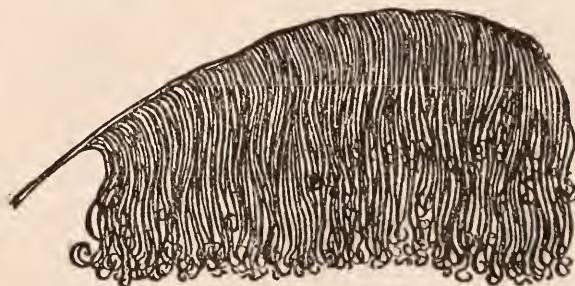
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compares our evening clothes  
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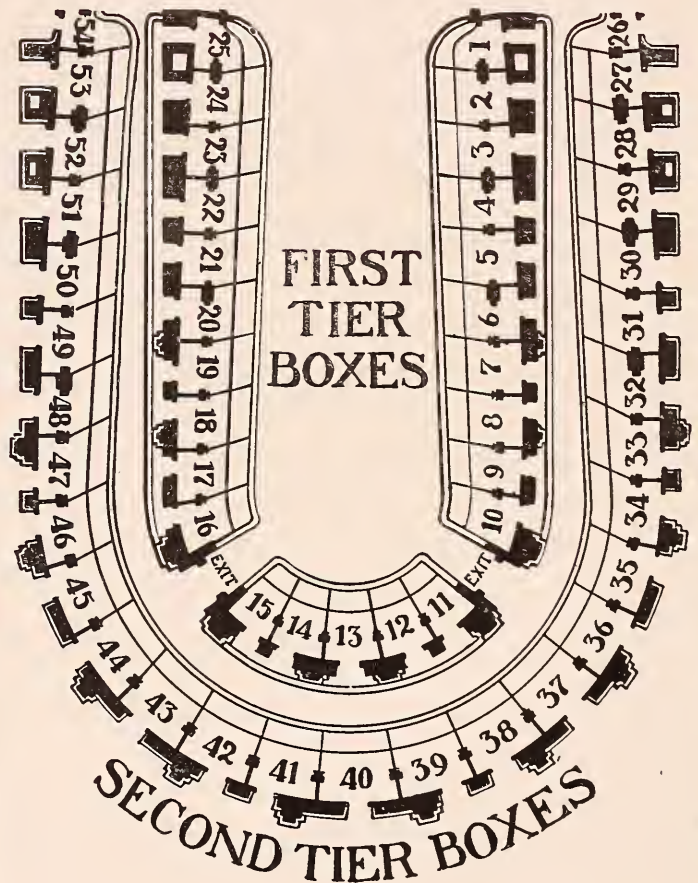
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## Grand Opera

SEASON 1909-1910

HENRY RUSSELL

Director

### Fourth Week

Wednesday Evening, December 1, 1909

at 8 o'clock

## La Traviata

Opera in Four Acts

by Verdi

(In Italian)

Musical Director

Arnaldo Conti

Regisseur General

Delfino Menotti

( Programme continued on second page following )



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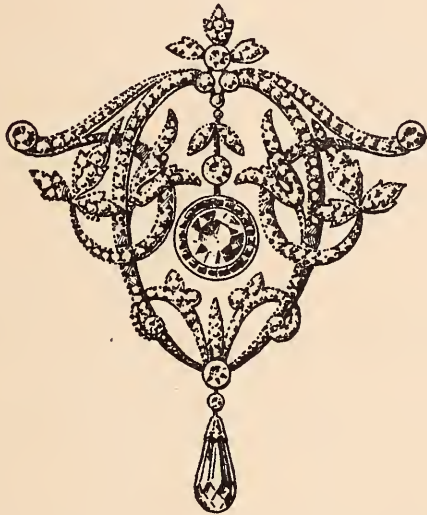
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## BOSTON OPERA HOUSE BOSTON OPERA COMPANY LESSEES GRAND OPERA Season of 1909-1910

WEDNESDAY EVENING, DECEMBER 1, 1909

### La Traviata

#### Cast

Violetta Valery, the lost one,	Lydia Lipkowska
Flora Bervoix, friend of Violetta,	Mildred Rogers
Annina, confidante of Violetta,	Elvira Leveroni
Alfred Germont, lover of Violetta,	Paul Bourrillon
Giorgio Germont, his father,	Raymond Boulogne
Gastone, Viscount de Letories,	Ernesto Giaccone
Baron Douphol, rival of Alfred,	Attilio Pulcini
Marquis d'Obigny,	George Dunstan
Doctor Grenvil, a physician,	Giuseppe Perini
Joseph, servant of Violetta,	C. Stroesco

Guests, friends, gypsies, matadores, servants, etc.

#### Grand Corps de Ballet

Time, Paris Year 1700

#### Synopsis of Scenery

Act I. A saloon in the house of Violetta  
Act II. A Country House, near Paris  
Act III. A Garden in Flora's Palace  
Act IV. Violetta's Bedroom

Mason & Hamlin Pianos used

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Official Surgeon, Dr. G. De-Amezaga.



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## Story of Traviata

The lot of this early work of Verdi is founded on Alexandre Dumas fils' play "La Dame aux Camélias," made world-famous by Sarah Bernhardt's glorious interpretation of the heroine. The French title is inspired by the predilection of Violetta (the heroine) for that flower, the camellia. Violetta is a most successful demi-mondaine, and at one of her brilliant fêtes, she is introduced to a young man of good family, by name, Alfred. They become enamored of each other; so much so that Violetta gives up everything in order to live quietly in the suburbs with her lover. He is young and thoughtless, and does not realize that by giving up her former mode of living, Violetta is now dependent on her small property in Paris and her jewelry, all of which she secretly sells in order to maintain their little home and retain the pure love of this, the first man who has ever truly won her heart. Alfred, who has only a small allowance from his father, is horrified when he discovers the true state of things. Ashamed of himself, he hurriedly leaves for Paris, in order to raise money.

During his absence, his father calls on Violetta, and entreats her to release his son. It is only the mad infatuation of a young boy, and the knowledge, in society, of this intrigue is bringing shame and discredit on him and his family. Violetta promises,

Continued on second page following

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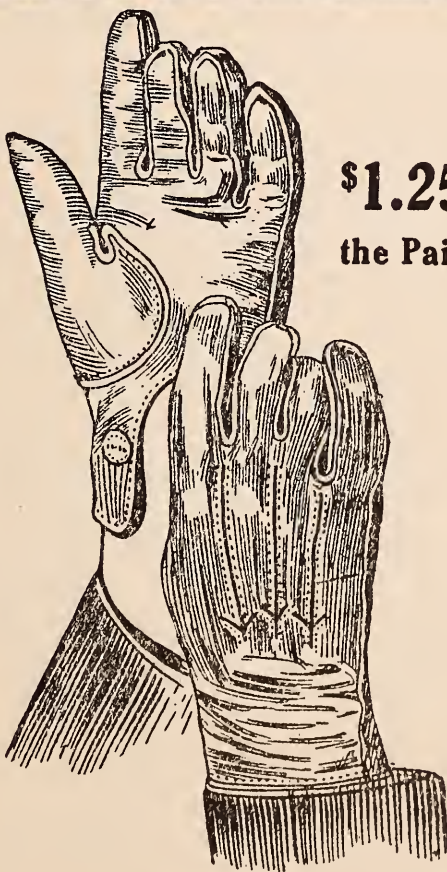
## Story of Traviata

Continued

after hesitating a long time, that even should it break her heart, she will break off all relations with his son. She then writes a lying letter to Alfred, saying she is tired of him, and intends to resume her old life. Alfred returns to find her gone. He follows her to Paris, and after days of searching, finds her in a new and gorgeous palace, under the protection of a rich lover. Not knowing of his father's visit and of her sacrifice, he bitterly reproaches her for her desertion, and before all her guests, calls her vile and cruel names. He then throws money in her face, and tramping on her miniature she had given him, rushes out of the house, vowing never to see her again. Heart-broken and shame-stricken, the poor Violetta sinks rapidly, and returns to the little suburban home to die. Apprised by his father of the true facts of the case, Alfred learns too late of her great sacrifice. He rushes to her, and offers her his name and home, with the consent of his father. But, alas! the poor gentle flower is crushed, and she has only strength enough to gather him in a long, loving embrace to her poor suffering heart, ere she dies.

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Continued on second page following



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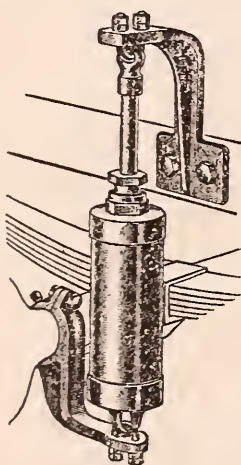
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## Story of Traviata

Continued

even in modern music-dramas, almost causes the story to lose a little of its grip and natural intensity. Unfortunately this plot was musically illustrated by Verdi in his young days, when his fertile brain only sought after pure melody, and his mind was totally undeveloped in the art of dramatic musical conception from the play point of view. It was also the supreme reign of the colloratura singer in those days, and composers, in order to be heard, had to bow down before them and their requirements. Hence, the work, like most of the contemporary Italian operas, was merely the stringing together of several effective arias with recitatives more or less interesting. Indifferent acting, expensive costumes and scenery and an unconvincing frame of orchestral accompaniment, made a whole which was served up to the public under the name of opera. The only excuse for the existence of these operas in the repertory of modern times, is the craving of the public for their pet stars, the greatest favorite of which has ever been the light or colloratura soprano.

Traviata has ever been a favorite rôle with the most popular of the world's light sopranas, and possesses many vocal gems in the form of arias, duets and ensembles. It was produced in 1853, at the La Fenice Theatre, Venice.





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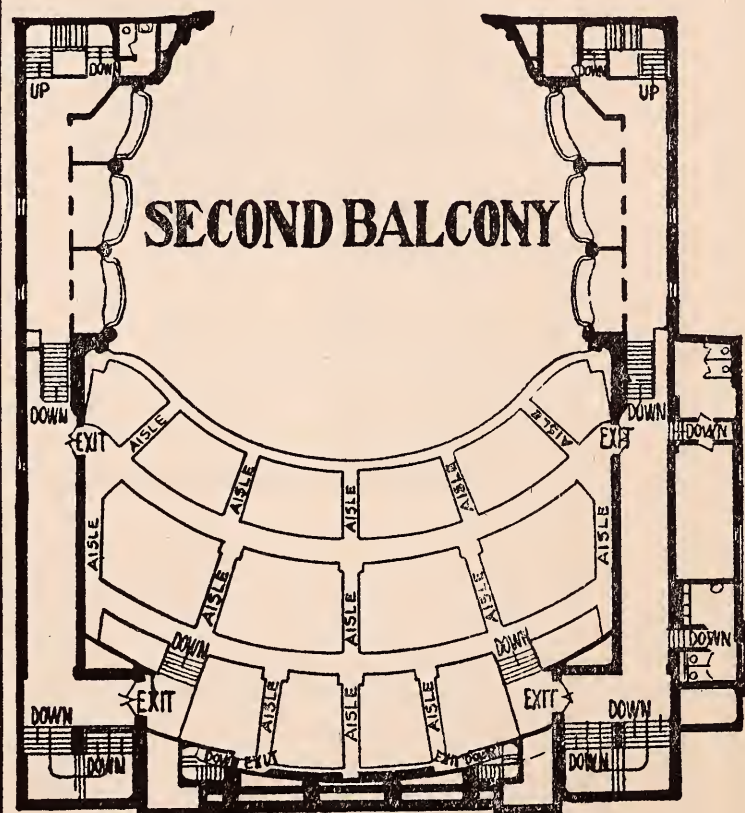
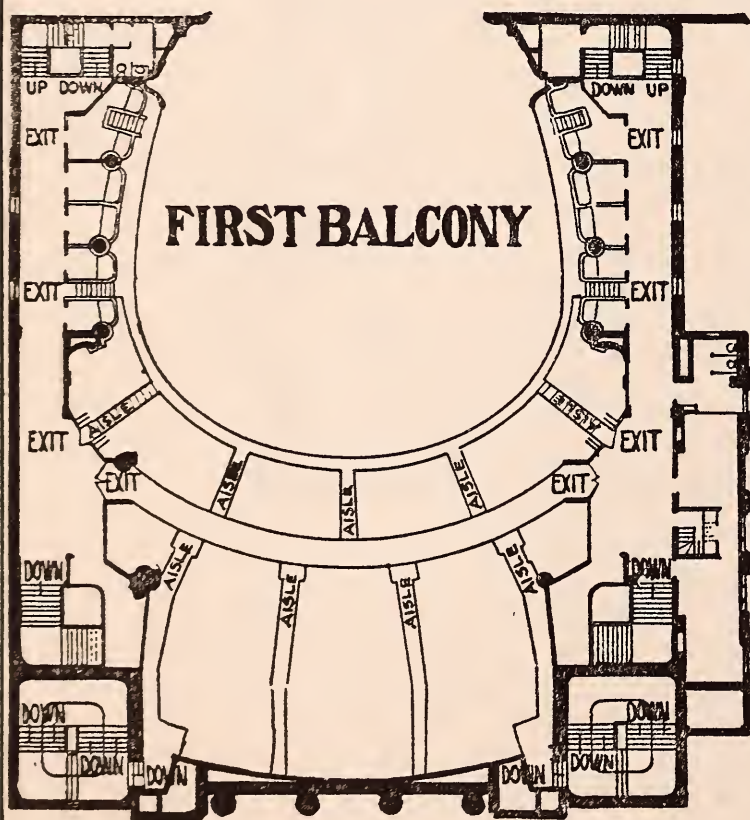
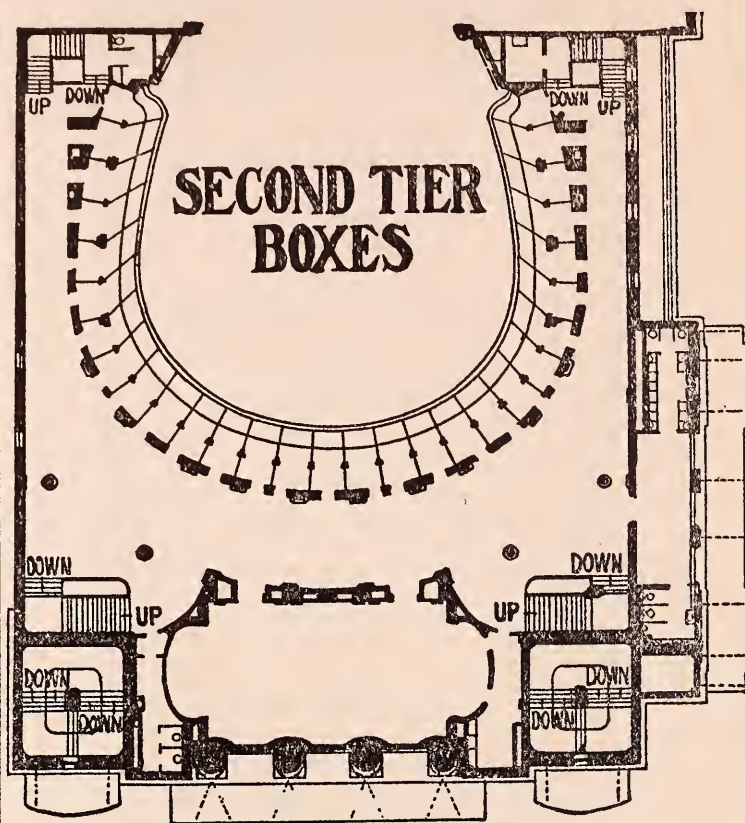
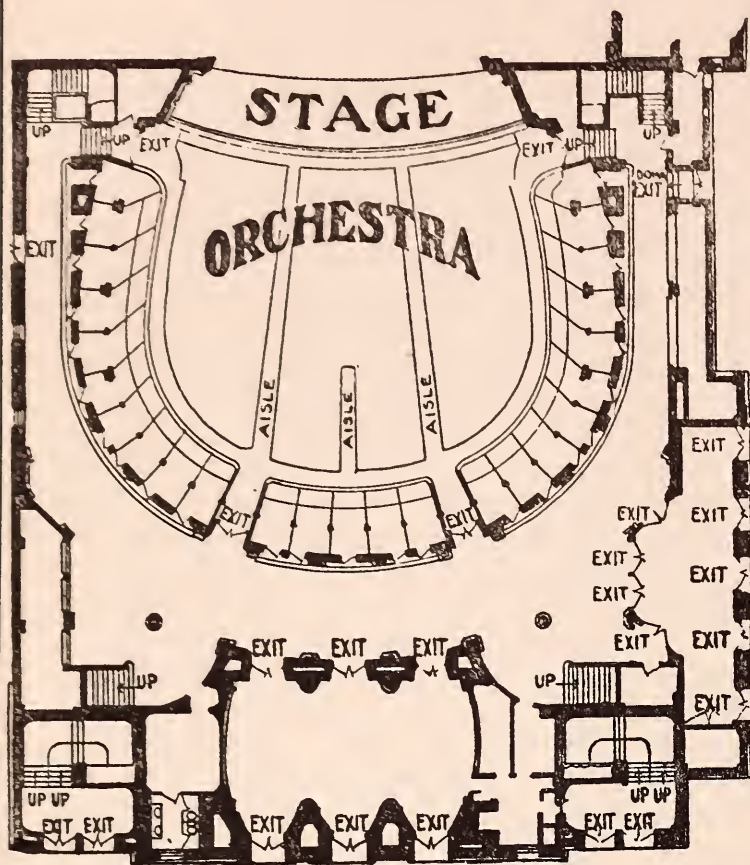
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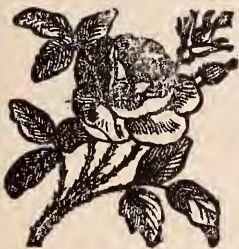


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## Artists

§ § § §

(The Names of the Artists are in Alphabetical Order.)

### Soprani:

*Mmes.*

Frances Alda	Matilde Lewicka
Marguerite Banks	Lydia Lipkowska
Celestina Boninsegna	Elena Kirmes
Eugenia Bronskaja	Alice Nielsen
Viola Davenport	Jane Noria
Fely Dereyne	Evelyn Parnell
Emma Hoffman	Virginia Pierce
Ruby Savage	

### Mezzo-Soprani:

*Mmes.*

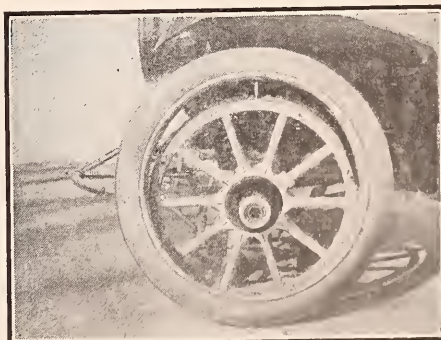
Maria Claessens	Anna Meitschick
Bettina Freeman	Rosa Olitzka
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Elvira Leveroni	Mabel Stanaway

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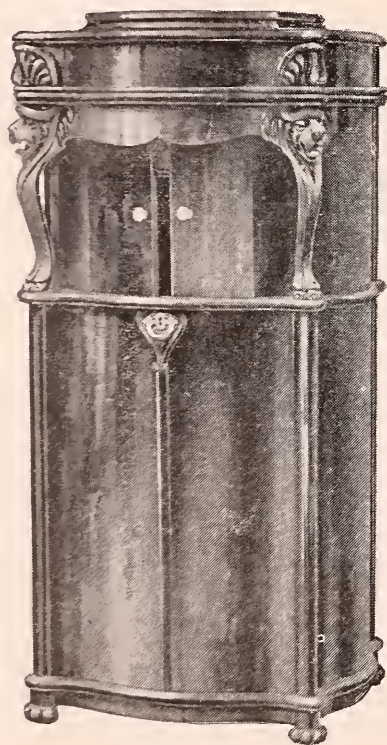
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## Artists

§ § § §

(The Names of the Artists are in Alphabetical Order)

### Tenori:

*Messrs.*

Guglielmo Balestrini	Enzo Leliva
Paul Bourrillon	Lorenzo Oggero
Florencio Constantino	Idzkowski Steva
Vincenzo D'Alessandro	Costantino Stroesco
Ernesto Giaccone	Roberto Vanni
Christian Hansen	

### Baritoni:

*Messrs.*

George Baklanoff	Rudolfo Angelini-Fornari
Ramon Blanchart	Giuseppe Picco
Raymond Boulogne	Attilio Pulcini
Cesare Formichi	

### Bassi:

*Messrs.*

Francis Archambault	Giusto Nivette
Fernando Gianoli-Galetti	Giuseppe Perini
Jose Mardones	Antonio Pini-Corsi
John Mogan	Luigi Tavecchia



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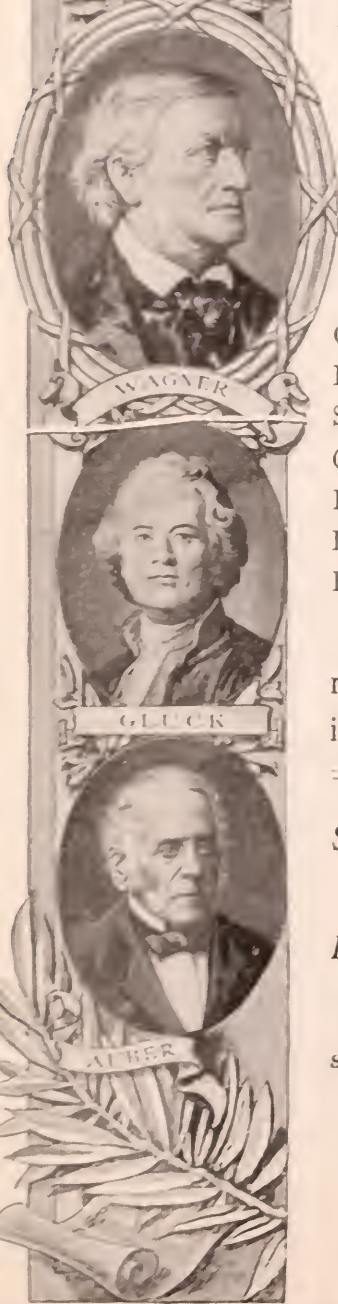
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